



KURT GILLMANN



MELODIE OP. 10.

ARABESKE OP. 15

WALZER OP. 25.

FÜR

HARFE



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W A L Z E R

Kurt Gillmann, Op. 25.

Harfe.

Sehr belebt.
(Presto.)

f

mf

Presto.

mf zurückhaltend

rit.

ff

Ruhig.

Lento.

p

zögernd

f L.H.

R.H.

L.H.

First system of musical notation. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). The music features chords and arpeggios. Annotations include *cresc.* and *f breiter werden*.

Second system of musical notation. Treble and bass staves. Key signature: three flats. The music features a rapid arpeggiated passage in the right hand. Annotations include *ff brillante*, *rit.*, *ff Breit*, and *p rit.*.

Third system of musical notation. Treble and bass staves. Key signature: three flats. The music features arpeggiated figures. Annotations include *ppp*, *rit.*, *(G#)*, and *(D#)*.

Fourth system of musical notation. Treble and bass staves. Key signature: three flats. The music features arpeggiated figures. Annotations include *arpeggio pp*, *mf*, *sensibilmente*, *L.H.*, and *R.H.*.

Fifth system of musical notation. Treble and bass staves. Key signature: three flats. The music features arpeggiated figures. Annotations include *R.H.* and *4*.

Sixth system of musical notation. Treble and bass staves. Key signature: three flats. The music features arpeggiated figures. Annotations include *1*, *2*, *3*, *4*, and *rit.*.

First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The right hand features a series of eighth-note chords with a *pp* (pianissimo) dynamic marking. The left hand plays a steady eighth-note accompaniment with a *mf* (mezzo-forte) dynamic and the tempo marking *a tempo*.

Second system of musical notation. Continuation of the first system. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand features a series of eighth-note chords with a *pp* dynamic marking. The left hand plays a steady eighth-note accompaniment with a *p* (piano) dynamic. The system concludes with a *pp* dynamic marking.

Fourth system of musical notation. Treble clef, key signature of three flats. The right hand features a series of eighth-note chords with a *Lento* tempo marking. The left hand plays a steady eighth-note accompaniment with a *L.H. (abdämpfen)* (left hand, dampen) instruction. The system concludes with a *zögernd* (hesitatingly) instruction.

Fifth system of musical notation. Treble clef, key signature of three flats. The right hand features a series of eighth-note chords with a *f* (forte) dynamic marking. The left hand plays a steady eighth-note accompaniment with a *L.H.* (left hand) instruction.

Sixth system of musical notation. Treble clef, key signature of three flats. The right hand features a series of eighth-note chords with a *L.H. R.H.* (left hand, right hand) instruction. The left hand plays a steady eighth-note accompaniment with a *cresc.* (crescendo) instruction.

First system of musical notation. The treble staff features a series of chords and a melodic line with a five-fingered scale (marked '5') in the right hand. The bass staff provides harmonic support with chords. Dynamics include *f* *breiter werden* and *ff* *brillante*.

Second system of musical notation. The treble staff continues with chords and a melodic line. The bass staff has chords. Dynamics include *ff* *Breit*, *p* *rit.*, and *rit.* with a deceleration line.

Third system of musical notation. The treble staff has a melodic line with a *(G#)* marking. The bass staff has chords. Dynamics include *p* and *p* *R.H.* *R.H.* with a *sentimento* marking.

Fourth system of musical notation. The treble staff has a melodic line with a *2* marking. The bass staff has chords. Dynamics include *mf*.

Fifth system of musical notation. The treble staff has a melodic line. The bass staff has chords. Dynamics include *rit.* and *a tempo*.

Sixth system of musical notation. The treble staff has a melodic line. The bass staff has chords. Dynamics include *mf*, *f*, and *p* *subito*.

The musical score consists of seven systems of staves. The first system begins with a piano (*p*) dynamic. The second system includes a second ending bracket. The third system features a *rit.* (ritardando) marking followed by *a tempo*. The fourth system ends with a *dim.* (diminuendo) marking. The fifth system starts with *p subito* (piano subito), followed by *rit.*, and then a section marked *Sehr belebt.* (Very lively) with a forte (*f*) dynamic and complex rhythmic patterns. The sixth system begins with a mezzo-forte (*mf*) dynamic, followed by a section marked *mf zurückhaltend* (mezzo-forte restrained), and ends with a *rit.* marking. The seventh system starts with a *Presto.* tempo marking and a fortissimo (*ff*) dynamic, followed by a section marked *Ruhig.* (Calmly) and a *rit.* marking.

The score includes various musical notations such as treble and bass clefs, key signatures (three flats), time signatures, notes, rests, slurs, and fingerings. Dynamics like *p*, *f*, *mf*, and *ff* are used throughout. Tempo markings include *a tempo*, *rit.*, *Presto.*, and *Ruhig.*.

Lento.

p

zögernd

f L. H.

R. H.

L. H.

cresc.

f breiter werden

ff brillante

5

ff Breit.

rit.

p

R. H.

L. H.

R. H.

L. H.

Prestissimo (stretto)

f

f

8



Harfe solo.

Alberstoetter, Carl. Drei kl. Vortragstücke.

- op. 4. Romanze
- op. 5. Marsch
- op. 6. Tokkata

Chopin, Fr. Werke bearb. von Wilh. Posse.

- Fantasie Impromptu Op. 66
- Mazurka, Op. 24 No. 1
- Etude (Ges dur), Op. 10 No. 5
- Etude (Es dur), Op. 10 No. 11
- Etude (As dur), Op. 25 No. 1

Dizi, F. Sonate Pastorale

Grande Sonate

Neue, von W. Posse revidierte Ausgabe.

Ferroni, Vincenzo. op. 60. Zéphyr et la Nympe. Scherzo

Holy, Alfred. op. 12. Drei kleine Stücke.

- a) Notturmo } (Orgel ad libit.)
- b) Ständchen }
- c) Canzonette }

Huber, Walter. op. 5. Andante religioso

— op. 12. Valse lente

Kastner, Alfred. op. 10. Deux morceaux faciles (sans pedales)

— op. 12. Zwei Stücke

a) Souvenir. b) Arabeske.

— Deux Esquisses (Mélancolie. Joie) ..

Kunze, Hugo.

— op. 5 No. 1. Fantasie helvetica

— op. 5 No. 2. Stille Nacht, heilige Nacht. Fantasie

— op. 5 No. 3. Fantasie über „Die letzte Rose“

Liszt, Franz. Liebesträume. Drei Notturnos, bearbeitet von Wilh. Posse ..

— Consolations, bearbeitet von Wilh. Posse

Magistretti, L. M. Das Harfenisten Konzert-Programm. Bearbeitung alter Meisterstücke.

No. 1. Rossi, Mich. Angelo. Andantino Allegro

No. 2. Scarlatti, Domenico. Bourrée

No. 3. Bach, J. S. Allemande

No. 4. Bach, J. S. Gavotte

No. 5. Händel, G. F. Courante ..

No. 6. Händel, G. F. Passacaglia

No. 7. Zipoli, D. Corrente

No. 8. Daquin, C. Lecoucou

No. 9. Galuppi, B. Giga

No. 10. Paradisi, P. D. Toccata ..

No. 11. Rolle, J. H. Allegro Presto

No. 12. Grazioli, G. B. Moderato

Oberthür, Charles. Meine Ruh' ist hin.

Musikal. Illustration. (Goethes Faust)

Poenitz, Franz.

— op. 68. Klänge aus der Alhambra

— op. 76. Adventklänge. Präludium

— op. 77 No. 1. Abendfrieden

— op. 77 No. 2. Nocturno

— op. 78. Maskenscherz. Salonstück ..

Posse, Wilhelm. Mazurka

— Tarantelle

— Improvisationen

— Zwei Walzer. No. 1 (As moll), No. 2 (Es dur)

— Sechs kleine Stücke

No. 1. Neckerei. No. 2. Nachtstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.

— Acht große Konzert-Etuden.

No. 1, 2, 3, 4, 5, 6, 7, 8.

— Drei Etuden. No. 1, 2, 3.

— Variationen üb. d. Karneval von Venedig

— Thema mit Variationen

Siehe auch unter Chopin und Liszt.

Schuëcker, Edmund. op. 28. Legende ..

— op. 35. Fantasio appassionato

— op. 36. Sechs Virtuosen-Etuden

— op. 37. Elisabeth Gavotte

— op. 38. Barcarole

— op. 41. Henrica. Nocturno

Snoer, Johannes. op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“

— op. 52. Zwei leichte Salonstücke.

a) Capriccio marcial

b) Capriccio melodieux

— Vier leichte Vortragsstücke.

op. 102. Romance

op. 103. Nocturne

op. 104. Capriccio musical und Intermezzo

op. 105. Konzertwalzer

— op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.

No. 1. Morgenstimmung

No. 2. Waldesrauschen

No. 3. Am Bach

No. 4. Elfentanz

No. 5. Abendlied

Spohr, L. op. 36. Variations sur l'air „Je suis encore dans mon printemps“ ..

Revidiert von W. Posse.

Stahl, Ernst. op. 41. Les Adieux (Abschied)

— op. 42. Serenade

— op. 50. An der Quelle. Salonstück ..

— op. 56. Marguerite. Gavotte

Tedeschi, L. M.

— op. 31. Marionetta. Humoreske

— op. 32. Pattuglia Spagnuola

— op. 34. Suite

— op. 36. Al Ruscello. Studio di Concerto

— op. 37. Etude Impromptu

— op. 42. Angelus

— op. 43. Presque rien

— op. 44. Anacreontica

— op. 45. Idillio

— op. 47. Chiarafonte

Theumann, M.

— op. 7/8. Deux pièces: Douleur, Resignation

— op. 9. Rêve d'une Mazurka

— op. 10. Cantique d'amour

— op. 11. Fantaisie sur quatre thèmes russes

— Rhapsodie hongroise

Trneček, Hans.

— op. 7. Schubert-Fantasie

— op. 30. Novelette

— op. 43. Moldau. Symphonische Dichtung von Fr. Smetana. Transkription ..

— op. 73. Variationen üb. ein lustig. Thema

— op. 74. Erste Rhapsodie

— op. 75. Dalibor. Oper v. Fr. Smetana. Fantasie

— op. 76. Die verkaufte Braut. Oper von Fr. Smetana. Fantasie und Sextett

Verdalle, Gabriel.

— op. 1. Andante religioso

— op. 2. L'Oiseau-Mouche

— op. 3. Petite Marche

— op. 4. Aubade

— op. 5. Sérénade

— op. 6. Romance sans paroles

— op. 7. Adagio

— op. 8. Valse caprice

— op. 9. Mazurka

— op. 10. Barcarole

— op. 19. Valse lente

— op. 23. Saltarelle

— op. 27. Sevillana

— op. 33. Invocation

— op. 34. Doux songe

— op. 39. Lucciola

— op. 40. Danse slave

— op. 41. Légende bretonne

— op. 42. Remembrance

— op. 43. Recueillement

— op. 45. Childish march

— op. 46. Leggenda d'amore

— op. 67. Primavera

— op. 73. Badinage

— op. 76. Amoroso

— op. 79. Berceuse

— op. 87. Scherzetto

— op. 89. Impromptu

— Capricciosa

— On the Lake

— Quatrième Air de Ballet

— A Capri. Tarantelle

— 2^{me} Impromptu

Zabel, Albert. Drei große Konzert-Etuden.

No. 1, 2, 3

Zingel, Rud. Ew. Hymne

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